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ABSTRACT

This guide describes the nongraded phase-elective curriculum employed in the Cedar Falls (Iowa) High School. All students are required to take tenth grade English, which provides them with a relatively uniform background in the language arts. After that, the phasing classifies the courses according to difficulty and complexity of skills and materials. All students must take at least two semesters of elective English courses (with the exception of those offered in Journalism and Yearbook) to graduate. Electives described include Independent Study, Accent: Communication and Life, Explorations in Literature, Individualized Reading, Modern Literature, Composition and Perception, Creative Writing, Modern American Literature, The American Imagination, American Nobel and Pulitzer Authors, Composition and Rhetoric, Prose Criticism, World Literature, Seminar in Great Books, Journalism I, Journalism II, and Yearbook. All are one-semester courses except Journalism and Yearbook. (HOD)

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Cedar Falls Community Schools

903 Washington Street

Cedar Falls, Iowa

# High School English Department

# Guide to Program and Curriculum

November, 1971

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DEPARTMENT PHILOSOPHY

Any group of individuals, in order to function successfully as a unified whole, should reach relative agreement about some basic philosophic principles under which it daily operates. The Cedar Falls High School English department believes that two concepts should govern all the learning experiences in the classroom: relevancy and individualization. Our three-year high school program is based on a belief in the following philosophic principles.

1. The chronological age of a student is not necessarily a reliable and relevant factor in grouping him with other students for instruction.

2. One year of study stressing the fundamental skills of analytical reading, competent writing, and critical thinking is necessary for all students.

3. Beyond fundamentals, no course in an English curriculum is worthy of requiring every student to take before graduation.

4. A student's abilities, interests, and needs can be used as reliable determiners of his placement in language arts classes once he has completed a study of fundamental concepts.

5. Juniors and seniors with similar interests, abilities, and needs should be in the same class together.

6. With competent assistance from teachers, counselors, and parents, students are capable of making wise choices about what they should learn.

7. Under most circumstances grouping students with others of similar ability, interest, and need is a reasonable and wise thing to do in order to facilitate ease and effectiveness of both teaching and learning.

8. High school teachers should teach according to their strongest academic areas (specialize) in order to promote quality instruction.

9. Since every course in the Elective curriculum is designed to promote growth in reading, writing, speaking, listening, and thinking, it makes little difference which combination of courses a student selects as long as they meet his abilities, interests, and needs.

DEPARTMENT PROGRAM

All sophomores are required to take 10th Grade English which provides them with a relatively uniform background in reading, writing, speaking, listening, and thinking skills. This will provide the foundation for the last two years of language arts study in high school. The English program for the last two years of high school is technically called the Nongraded Phase-Elective Curriculum. An explanation of these terms will make clear how the program operates.

Nongraded

No English course or class during the last two years of high school is called either 11th grade English or 12th grade English. Instead the department offers 14 different one-semester courses open to both juniors and seniors. In simpler terms, during the student's last two years of high school, he will take an English course because he needs it or likes it, and can handle it, and whether he is a classified junior or a senior makes little difference.

Elective

During his last two years of high school, the student will not be required to take any specific English course or class. To fulfill graduation requirements, he must take at least two courses, but he is free to choose the courses he wants. The Elective Chart lists fourteen different one-semester courses. The student may choose those suitable for him in any order and in any combination. Every course promotes growth in reading, writing, listening, speaking, and thinking skills. Note that Journalism and Yearbook are full year courses, not one-semester. They are also open to all students but will not fulfill the two-course graduation requirement.

Phase

Phasing is the classifying of courses according to difficulty and complexity of skills and materials. Phasing is a guidance tool to be used by counselors, parents, and teachers as they help a student choose a course. Phasing is a term applied to courses and not to students. Students do not become typed according to a particular phase level since most courses are multiphased and a student may take courses on different phase levels as growth occurs. Below is a definition for each phase. The number following each course on the Elective Chart corresponds to these definitions and tells the student the difficulty and complexity of the course.

Phase 1 courses are designed for those who find reading, writing, speaking and thinking quite difficult and have serious problems with basic skills.

Phase 2 courses are created for those who do not have serious difficulty with basic skills but need to improve and refine them and can do so best by learning at a slower pace.

Phase 3 courses are particularly for those who have an average command of the basic language skills and need to advance beyond these basic skills but do so at a moderate rather than an accelerated pace.

Phase 4 courses are for those who learn fairly rapidly and have good command of the basic language skills.

Phase 5 courses offer a challenge to those who have excellent control of basic skills and who are looking for stimulating academic learning experiences.

The phasing of courses provides the student with challenging educational experiences because he is learning at the level most equal with his ability and sophistication. Since most courses are labeled with more than one Phase number, it indicates that the course is not geared toward just one level of difficulty or complexity.

DEPARTMENT POLICIES

1. All sophomores must take 10th Grade English.

2. With special permission, sophomores may select a course from the Elective Chart to take in addition to 10th Grade English.

3. After 10th Grade English, all students must take at least two more semesters of English to fulfill graduation requirements. This means at least two courses on the student's level from the Elective Chart.

4. During the last two years of high school, students may take as many of the courses on their level from the Elective Chart as they want.

5. Journalism and Yearbook will not fulfill the graduation requirement of two semesters of English after the sophomore year. Journalism and Yearbook are specialized in what they teach, and do not include the kind of instruction in reading, writing, speaking, and listening that all the other courses do.

6. Some of the courses from the Elective Chart may be taken a second time for credit after the student has taken at least two different courses to fulfill graduation requirements. These courses are so designated in the course description. A repeat for credit must be approved by the Principal and Department Head.

7. Some of the courses from the Elective Chart may be audited. This must be in accordance with the approved audit policy of Cedar Falls High School. An audit must be approved by the Principal and Department Head.

8. The Department reserves the right to regulate course enrollment if a situation demands it. Those students going to be seniors will have first opportunity to register for the Electives and those going to be juniors will be second.

DEPARTMENT SERVICES

Early in the second semester of each school year students begin registering for the next year's classes. The English teachers at Cedar Falls High School realize that part of their role as teachers of young people is to offer assistance in making decisions when it is needed or wanted. During registration, many students desire information about courses in the curriculum or advice about their course choices. The English staff is not only willing, but also desirous of helping a student in this way. This service is an important one for the students to use since their English teachers are familiar with the courses offered in the curriculum and the past work and capabilities of the student. During registration week, the English teachers will take time in class to answer any questions and assist any student.

ELECTIVE CHART*

| Course Name | Course Phase |
|---|---|
| Independent Study | 1-2 |
| Accent: Communication and Life | 1-2 |
| Explorations in Literature | 1-2 |
| Individualized Reading | 1-5 |
| Modern Literature | 2-3 |
| Composition and Perception | 2-4 |
| Creative Writing | 3-5 |
| Modern American Literature | 3-5 |
| The American Imagination | 3-5 |
| American Nobel & Pulitzer Authors | 3-5 |
| Composition and Rhetoric | 4-5 |
| Prose Criticism | 4-5 |
| World Literature | 4-5 |
| Seminar in Great Books | 4-5 |
| Journalism I** | 3-5 |
| Journalism II** | 3-5 |
| Yearbook** | 3-5 |

* All these courses are open to juniors and seniors and are all one-semester courses except the double-starred ones.

** These courses are full-year courses and do not fulfill graduation requirements.

# INDEPENDENT STUDY*

## COURSE DESCRIPTION

Independent Study is a program of study designed for students who want to pursue learning on their own and in their own way. Any student who wants to become involved in a special learning program in reading, writing, speaking, listening, thinking or any combination of these, may do so in this non-classroom situation. The student should request this program through his counselor, and plan for it with both the counselor and a teacher-advisor of his choice. Because of the large amount of unsupervised time in this program, it is necessary that the student realizes the need for self-discipline. He will meet with his faculty advisor at assigned times to discuss his work.

## COURSE OBJECTIVES FOR EACH STUDENT

1. To have an opportunity to pursue learning independently, outside the structured classroom.

2. To develop self discipline while learning on one's own time.

## ACHIEVEMENT LEVEL

Intelligence is not the most important factor in finding success in this program. More important is the student's self-directedness, his dependability, his conscientiousness, and his sincerity in learning on his own. Students who have found difficulty finding success in the traditional structured classroom will find this program suited to them.

## COURSE EMPHASIS

The chief emphasis in Independent Study is that the student show his willingness to work with a faculty advisor of his choice, on a learning program of his choice. He must show that he is dependable and reliable.

*This Independent Study elective is to be offered to a limited number of students, on an experimental basis, during the 1970-71 school year. If, after being evaluated, it is considered successful, the elective will be expanded the following semesters to include more students.

# ACCENT: COMMUNICATION AND LIFE

## COURSE DESCRIPTION

Accent: Communication and Life is a course in which you will study two main areas: modern communication and the job world. The class will study some areas together--such as the influence of television and movies, and problems you may face in job training and interviewing. You will also work to improve your everyday skills in reading, writing, speaking, thinking, and listening. Each student will be expected to complete individual projects related to the areas of study.

## COURSE OBJECTIVES FOR EACH STUDENT

1. To study the areas of modern communication--such as television, movies, and newspapers--and their influence on your life.

2. To explore the world of work by looking into practical aspects of locating a job, holding a job, and finding satisfaction in your job.

3. To make some vocational plans for your future as an adult.

4. To provide an opportunity for individual study in some area of interest related to the course.

5. To help you identify and improve your individual weaknesses in language arts.

6. To help you develop your basic skills of reading, writing, speaking, listening, and thinking to a level demanded by life in society today.

## ACHIEVEMENT LEVEL

This course is designed for the student who will probably end his academic education with high school. Those students who have had difficulty in English courses will find the class paced to their individual needs.

## COURSE EMPHASIS

Accent: Communication and Life emphasizes the individual development of English skills through both class study and individual projects. The student is expected to accept the responsibility for completing his projects as required.

ACCENT: COMMUNICATION AND LIFE

BIBLIOGRAPHY


Jochin & Shapiro. Vocational English Book 1 & 2. Glove Book Co., 1965.

Pooley et. al. Accent, U. S. A. Scott Foresman, 1963.

Popp. Four Complete Modern Novels. Globe Book Co., 1962.

Riessman. Play It Cool in English. Follett, 1970.

Scope. Jobs in Your Future. Scholastic Book Service, 1968.

Scope. Wide World. Scholastic Book Service, 1971.

Scope. Dimensions. Scholastic Book Service, 1971.

Scope. Spotlight. Scholastic Book Service, 1971.

Scope. Countdown. Scholastic Book Service, 1971.

Scope. Sprint. Scholastic Book Service, 1971.

Tincher. Success in Language and Literature. Follett, 1970.

_____. Accent/Family/Finances. Follett, 1970.

_____. Accent/Consumer Education. Follett, 1970.

_____. Accent/Jobs and Job Models. Follett, 1970.

_____. Scholastic Reluctant Reader Library for Grades 8-12. Scholastic Magazines, Inc. 1968.

_____. Scoposters. Scholastic Book Services, 1970.

_____. Turner--Career Guidance Series. Follett, 1968.

_____. Turner-Livingston Communication Series. Follett, 1968.

_____. Turner-Livingston Reading Series. Follett, 1970.

_____. Vocational Reading Series. Follett, 1970.

# COMMUNICATION AND LIFE

## COURSE ACTIVITIES

Communication and Life, a lower level course, is divided into two sections: Communications and the mass media, and problems involved with getting and keeping a job. A series of workbook-like texts is used for each of the sections.

The career guidance half of the course is divided into the following sections:

WANTING A JOB--Where to begin in finding a job, career objectives, aptitudes and attitudes, Social Security, personal history forms, employment agencies, the interview

TRAINING FOR A JOB--Trainees, apprentices, the beginning workmen, the job application, fringe benefits, reading help wanted advertisements, job skills and job descriptions

STARTING A JOB--Job ratings, personal budgets, managing money, the pay envelope, deductions, hospitalization insurance, unions, automobile and motorcycle licensing and procedures

LOOKING FOR A JOB--Job misfortunes and what to do about them, personnel agencies, letters of application and recommendation, help wanted ads, the small business, improving skills

HOLDING A JOB--Good working habits, job conditions, commuting, jobs in business and industry, domestic and employment crises and how to handle them

CHANGING A JOB--Changing jobs for career satisfaction and long-range goals, union practices, skilled workers, pay rates, job experience and work maturity.

The communication section emphasizes television and the movies, but attention is also given to newspapers, letters, the telephone, and language. The books used are:

THE TELEVISION YOU WATCH--Jobs in the television industry, learning to evaluate television programs

THE MOVIES YOU SEE--Jobs in the motion picture industry, learning how to analyze a movie, movies as an art form

THE NEWSPAPERS YOU READ--How to find information in a newspaper, jobs in the printing and newspaper industry, analyzing news stories

THE LETTERS YOU WRITE--The parts of a letter, letters of application

THE PHONE CALLS YOU MAKE--Jobs in the telephone industry, finding information in a phone book, speech improvement

THE LANGUAGE YOU SPEAK--Appreciating other languages, why English is studied, how to use a dictionary, the way language grows.

For the television unit the school video tape machine is used to record certain programs for later discussion and analysis. Films are rented for the same purpose during the motion picture unit.

# EXPLORATIONS IN LITERATURE

## COURSE DESCRIPTION

In Explorations in Literature, you will read and discuss literature which focuses on the problems young people face in growing up today. The literature to be studied includes short stories, plays and novels which explore those problems which arise as the teenager tries to discover who he is, what his role in home and community should be, and how he can solve the conflict between conformity and individuality. You will be encouraged to examine your own views on life in developing guidelines for your behavior.

## COURSE OBJECTIVES FOR EACH STUDENT

1. To help you to see imaginative literature as a mirror of your life.
2. To help you to communicate more clearly with parents and other adults.
3. To make you aware of the desirability and dangers of both individuality and conformity.
4. To aid you in drawing up meaningful guidelines for behavior and in developing a sense of personal responsibility.
5. To assist you in organizing your thinking and in expressing your thoughts clearly in speaking and writing.

## ACHIEVEMENT LEVEL

This course is designed for students who have had some difficulty with reading in the past.

## COURSE EMPHASIS

This course will emphasize literature related to personal experiences. Students will participate in discussions of materials, such as class novels, plays, and individual readings. These discussions will be used to focus attention on the problems common to teenagers.

# EXPLORATIONS IN LITERATURE

## COURSE ACTIVITIES

Four Scholastic Units are available for this course: Personal Code, Mirrors, Prejudice, and Law. Which unit begins the course is determined by the tolerance-level of the instructor. The spring semester, 1970-71, began with Personal Code. For the first three weeks students read selected stories in the anthology, take check-tests, answer thought questions, and write summaries for them. The next three weeks are spent in group discussions and reports over a choice of six books: The Ox-Bow Incident, Shane, Huckleberry Finn, To Kill A Mockingbird, Willow-Hill, and Hot Rod. The students are divided into groups of two to three and issued, at intervals of three days, four sets of questions and a form for a final report. The other two days they read and discuss the pertinent sections of the book in class. During the next two weeks, the seventh and eighth of the semester, students are expected to read and report on, individually, one of a number of selected titles. Each student is graded on an oral report half-way through the semester, and a final written report. The purpose of this unit is to get each student to examine his own personal beliefs and to change those that hurt his own development as a person, or those that hurt his development of satisfactory social relationships.

The second unit, Law is introduced during the ninth week. The procedure for the ninth, tenth, eleventh, and part of the twelfth weeks is the same as for the first three weeks of the Personal Code unit. The thirteenth, fourteenth, and fifteenth weeks are devoted to group projects, once again in groups of two to three, with these choices: describe the typical day of a uniformed policeman and a detective; expalin three different legal codes from history; describe any major change in drug and alcohol laws during the past five years; define Civil Disobedience and give three of the most famous people who used it, explaining what they did and why; isolate and describe at least three factors that led to the rise of the "New Left," or student revolution. The sixteenth and seventeenth weeks are used in reading, individually, a book about a person and the law. Free choice is used in selecting a book, subject to instructor approval. The method of evaluation is the same as for the third section of Personal Code.

For the Prejudice unit, the procedure for the first and third parts is the same. The purpose of the unit is to find out what prejudice is, how to recognize it in others, and ourselves, and finally, how to correct it, beginning with each person's own attitudes.

EXPLORATIONS IN LITERATURE

BIBLIOGRAPHY

Scholastic Scope Magazine editors. Scholastic Literature Unit-Prejudice: The Invisible Wall. Scholastic Book Services, 1969.

Scholastic Scope Magazine editors. Scholastic Literature Unit-Law: You, the Police and Justice. Scholastic Book Services, 1969.

Scholastic Scope Magazine editors. Scholastic Literature Unit-Mirrors. Scholastic Book Services, 1967.

Scholasti: Scope Magazine editors. Scholastic Literature Unit-Personal Code. Scholastic Book Services, 1967.

# INDIVIDUALIZED READING

## COURSE DESCRIPTION

Individualized Reading is a course in which you will be allowed to read -- in the classroom -- books that interest you. You will be encouraged to expand your range of reading interests and to think seriously about your reading. After you have completed a book, you will write a one-or-two page "Diary Discussion." The "Diary Discussion" is written on a specific topic chosen from thirty-one possible topics such as "Characterization," "Author's Own Ideas," "Plot," "Interesting People," etc. This "Diary Discussion" then forms the basis for a teacher-student conference. This ten minute conference is your opportunity to discuss your diary discussion topic and the book in general. Each student will be individually evaluated according to the quality of the conference and the diary discussions, the difficulty and number of books read, and the progress in reading and in discussing the reading.

## COURSE OBJECTIVES FOR EACH STUDENT

1. To read a variety of books.
2. To plan, with the teacher, an individual reading program for the semester.
3. To think about the people, places, events, or ideas in the books.
4. To discuss (in written diary discussion and in a teacher-student conference) a specific aspect of the book as well as general comments about the book.
5. To select some more mature and/or difficult books than have previously been read.

## ACHIEVEMENT LEVEL

This course is designed for any student who wants to read, who wants reading time provided, and who wants an opportunity to discuss his reading.

## COURSE EMPHASIS

Individualized Reading emphasizes the personal reading development of the student and his willingness and ability to think about and to discuss his reading.

# INDIVIDUALIZED READING

## COURSE ACTIVITIES

The semester begins by distributing: (1) Procedures for Individualized Reading, (2) Student Questionnaire, (3) Handbook of Literary Terms and (4) Topics for Discussion.

Procedures for Individualized Reading explains to the student how to choose and read a book, the first conference where students plan their nine weeks reading goals and write down a tentative reading list, how to fill out a book form, choose a topic for an oral or written conference, the number of books we reasonably expect students to read, how they will be evaluated, the oral conference procedure and the use of the library.

We have one conference with each student in the first two weeks of the course. In the conference, we review the procedures for the course, suggest book titles that seem appropriate to a student's tastes and background and answer any questions he has about the course. We encourage students to read books that interest them. We do not choose the books for the students.

The Handbook of Literary Terms contains literary terms that students need to know in discussing a book. Students are not tested over this handout but usually need to familiarize themselves with it to engage in intelligent discussion.

The Topics for Discussion include such items as characterization, marriage relations, prejudice and theme. Each topic includes questions for discussion that relate directly to that topic. By choosing a topic for discussion, a student can confine the discussion of his book to a more centralized topic.

Instructors have an initial conference with each student. After that, a conference schedule is placed on a table for students' convenience where they can sign up for no more than one conference per week (they can hand in additional written discussions). Before his conference, a student usually checks with us to see if we have read the book and may ask help in determining the best topic for his book.

On the day of his conference, the student brings notes on the book, a book form, and his folder containing his tentative goals and reading list and record of previous conferences. In the ensuing ten to twenty minute conference, teachers discuss the book with the student over his chosen topic.

Immediately afterwards, teachers write down constructive criticism on the student's conference sheet and a grade. We place this information in the student's folder for his use before his next conference.

Teachers usually handle two, sometimes three conferences per day. Class time is used to evaluate each conference, correct written discussions, keep records, and read books. Every four weeks we send letters to parents of students who are near failing or failing, to bolster their efforts. At this time we sometimes hold conferences with these students to determine what we can do to help them.

INDIVIDUALIZED READING -- 1971-72

Bibliography of School-purchased Paperbacks

| Author | Title | Publisher | Publisher Date | No. Copies |
|---|---|---|---|---|
| Adamson | Born free | Pantheon | 1960 | 1 |
| Angelou | I know why the caged bird sings | Bantam | 1969 | 2 |
| Asimov | Foundation | Avon | 1951 | 2 |
| Asimov | Foundation and empire | Avon | 1952 | 2 |
| Asimov | Naked sun | Lancer | 1957 | 2 |
| Asimov | Second foundation | Avon | 1953 | 2 |
| Baldwin | Go tell it on the mountain | Dell | 1953 | 1 |
| Barrett | Lilies of the field | Doubleday | 1962 | 1 |
| Behn | Faraway lurs | Avon Camelot | 1963 | 2 |
| Bellamy | Looking backward | Signet Classic | 1960 | 2 |
| Bellows | Adventures of Augie March | Fawcett Premier | 1953 | 2 |
| Bishop | Day Lincoln was shot | Perennial Library | 1955 | 2 |
| Bonham | Burma rifles | Crowell | 1960 | 1 |
| Bonham | Durango Street | Schol. Bk. Ser. | 1965 | 11 |
| Borland | When the legends die | Bantam | 1963 | 1 |
| Boulle | Planet of the apes | New Am. Lib. | 1963 | 1 |
| Bouton | Ball four | Dell | 1970 | 10 |
| Bradbury | Dandelion wine | Bantam | 1957 | 7 |
| Bradbury | Golden apples of the sun | Bantam | 1953 | 2 |
| Bradbury | I sing the body electric | Bantam | 1969 | 3 |
| Bradbury | The illustrated man | Bantam | 1951 | 6 |
| Bradbury | Martian Chronicles | Bantam | 1958 | 5 |
| Bradbury | Something wicked this way comes | Bantam | 1962 | 3 |
| Bradford | Red sky at morning | Pocket | 1968 | 7 |
| Braithwaite | To sir, with love | Pyramid | 1959 | 8 |
| Breslin | Gang that couldn't shoot straight | Bantam | 1969 | 2 |
| Brickhill | Great escape | Fawcett Crest | 1950 | 5 |
| Bronte | Jane Eyre | Dell | 1961 | 11 |
| Bronte | Wuthering Heights | Harper Classic | 1965 | 5 |
| Brown | Manchild in the promised land | Signet | 1965 | 8 |
| Buck | The good earth | Pocket | 1958 | 6 |
| Buck | Three daughters of Madame Liang | Pocket | 1969 | 2 |
| Burdick | Fail-safe | Dell | 1962 | 8 |
| Burgess | Inn of the sixth happiness | Bantam | 1957 | 2 |
| Burnford | Incredible journey | Bantam | 1961 | 2 |
| Camus | Stranger | Vintage | 1946 | 2 |
| Capote | In cold blood | Signet | 1965 | 7 |
| Carson | Outsiders | Fawcett Crest | 1966 | 6 |
| Clarke | 2001: A space odyssey | Sig. NAL. | 1968 | 1 |
| Crichton | Andromeda strain | Dell | 1969 | 6 |
| Crichton | Secret of Santa Victoria | Dell | 1966 | 3 |
| David | Growing up black | Pocket | 1968 | 2 |
| Day | Landslide | Dell | 1958 | 7 |
| Decker | Empty spoon | Perennial Lib. | 1969 | 3 |
| De Saint-Expuery | Night Flight | Signet Classic | 1942 | 1 |
| Dickey | Deliverance | Dell | 1970 | 5 |

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|---|---|---|---|---|
| Dizenzo | Phoebe | Bantam | 1970 | 3 |
| Donovan | I'll get there. It better be worth the trip | Dell | 1969 | 5 |
| du Maurier | Jamaica Inn | Pocket | 1964 | 2 |
| du Maurier | Rebecca | Doubleday | 1965 | 4 |
| Eastman | Little Fauss and Big Halsy | Farrar, Straus & Giroux | 1969 | 5 |
| Edwards | The survivors | Dell | 1968 | 8 |
| Ellison | Invisible man | Signet | 1952 | 1 |
| Farris | Girl from harrison high | Pocket Book | 1968 | 1 |
| Farris | When Michael calls | Pocket | 1967 | 11 |
| Fast | April morning | Bantam | 1961 | 2 |
| Faulkner | Reivers | Vintage | 1962 | 6 |
| Felsen | Hot rod | Bantam | 1950 | 1 |
| Ferris | I'm done crying | Signet | 1969 | 3 |
| Fowles | Collector | Dell | 1963 | 2 |
| Frank | Alas, Babylon | Bantam | 1959 | 9 |
| Frank | Boston Strangler | Signet | 1966 | 9 |
| Gibson | From ghetto to glory | Popular Lib. | 1968 | 8 |
| Gibson | Miracle worker | Bantam | 1960 | 1 |
| Golding | Lord of the flies | Capricorn | 1954 | 12 |
| Green | I never promised you a rose garden | Signet | 1964 | 5 |
| Greene | Travels with my aunt | Bantam | 1969 | 2 |
| Gregory | Nigger | Pocket | 1964 | 10 |
| Griffin | Black like me | Signet | 1960 | 13 |
| Gunther | Death be not proud | Perennial Lib. | 1949 | 8 |
| Hailey | Airport | Bantam | 1968 | 11 |
| Hailey | Hotel | Bantam | 1969 | 9 |
| Halsell | Soul sister | Fawcett Crest | 1969 | 2 |
| Hansberry | Raisin in the sun | Signet | 1966 | 4 |
| Hardy | Countdown | Moody | 1968 | 2 |
| Harris | Junkie priest | Pocket | 1964 | 5 |
| Head | Mr. and Mrs. Bo Jo Jones | Signet | 1967 | 3 |
| Heinlein | Door into summer | Signet | 1957 | 1 |
| Heinlein | Glory Road | Avon | 1963 | 1 |
| Heinlein | Puppet masters | New Amer. Lib. | 1951 | 2 |
| Heinlein | Stranger in a strange land | Berkley | 1961 | 2 |
| Heller | Catch-22 | Dell | 1955 | 7 |
| Hemingway | Farewell to arms | Scribners | 1967 | 6 |
| Hemingway | Old man and the sea | Scribners | 1952 | 2 |
| Hentoff | I'm really dragged but nothing gets me down | Laurel leaf | 1962 | 8 |
| Hentoff | Jazz country | Dell | 1967 | 2 |
| Herlihy | Midnight cowboy | Dell | 1965 | 7 |
| Hersey | Child buyer | Bantam | 1960 | 3 |
| Hersey | Hiroshima | Bantam | 1946 | 4 |
| Hersey | A single pebble | Bantam | 1956 | 4 |
| Herzog | Annapurna | Popular Lib. | 1952 | 2 |
| Hesse | Demiam | Bantam | 1965 | 1 |
| Hesse | Siddhartha | New Directions | 1951 | 1 |
| Hesse | Steppenwolf | Modern Lib. | 1963 | 1 |
| Holt | Bride of pendorrie | Fawcett Crest | 1968 | 1 |
| Holt | King of the castle | Fawcett Crest | 1967 | 3 |

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|---|---|---|---|---|---|
| Holt | Kirkland revels | Fawcett Crest | 1970 | 1 | |
| Holt | Legend of the seventh virgin | Fawcett Crest | 1965 | 2 | |
| Holt | Mistress of Mellyn | Fawcett Crest | 1960 | 4 | |
| Hooker | Mash | Pocket Book | 1968 | 8 | |
| Howard | Doomsday squad | Pocket Book | 1970 | 2 | |
| Hunt | Across five aprils | Tempo | 1964 | 2 | |
| Hunter | God bless the child | Scribner | 1964 | 3 | |
| Hunter | Last summer | Doubleday | 1968 | 10 | |
| Hunter | Soul brothers and sister lou | Avon | 1968 | 2 | |
| Johnson | Cage 5 is going to break | Dell | 1970 | 2 | |
| Johnson | Count me gone | Pocket Book | 1968 | 3 | |
| Kata | Patch of blue | Popular Library | 1961 | 12 | |
| Kaufman | Up the down staircase | Prentice-Hall | 1964 | 1 | |
| | | AVON | | | |
| Kazantzakis | Zorba the greek | Ballantine | 1952 | 2 | |
| Kellogg | Tell me that you love me, Junie Moon | Popular Lib. | 1968 | 12 | |
| Kesey | One flew over the cuckoo's nest | Signet | 1962 | 5 | |
| Keyes | Flowers for Algernon | Bantam | 1966 | 5 | |
| Killilea | Karen | Dell | 1952 | 2 | |
| Killilea | With love from Karen | Dell | 1963 | 2 | |
| Kingman | Peter Pan bag | Dell | 1970 | 5 | |
| Kirkwood | Good times/bad times | Fawcett Crest | 1968 | 5 | |
| Knebel | Seven days in may | Bantam | 1962 | 2 | |
| Knebel | Trespass | Pocket | 1969 | 3 | |
| Knowles | Separate peace | Bantam | 1959 | 6 | |
| Kramer | Farewell to football | Bantam | 1969 | 6 | |
| Kramer | Instant replay | Signet | 1968 | 6 | |
| Kunen | Strawberry statement | Avon | 1969 | 10 | |
| Lawrence | Inherit the wind | Bantam | 1955 | 1 | |
| Lawton | Tell them Willie boy is here | Tandem | 1960 | 3 | |
| Lederer | Sarkhan | Fawcett Crest | 1965 | 2 | |
| Lederer | Ugly American | Fawcett Crest | 1958 | 1 | (?) |
| Lee | To kill a mockingbird | Popular Lib. | 1960 | 4 | |
| Levin | This perfect day | Fawcett Crest | 1970 | 2 | |
| Lewis | Arrowsmith | Signet | 1961 | 1 | |
| Lipsyte | Contender | Bantam | 1967 | 11 | |
| Llewellyn | How green was my valley | Dell | 1940 | 2 | |
| London | Call of the wild and White Fang | Bantam | 1963 | 2 | |
| McCullers | Heart is a lonely hunter | Bantam | 1968 | 11 | |
| McCullers | Member of the wedding | Bantam | 1964 | 6 | |
| McPhee | Sense of where you are | Bantam | 1965 | 6 | |
| Macdonald | Galton case | Bantam | -- | 1 | |
| MacLean | When eight bells toll | Fawcett Crest | 1967 | 2 | |
| MacLean | South by java head | Fawcett Crest | 1958 | 4 | |
| MacLean | Guns of Navarone | Fawcett Crest | 1957 | 4 | |
| MacLean | Ice Station Zebra | Fawcett Crest | 1963 | 3 | |
| Maas | Valachi papers | Bantam | 1968 | 6 | |
| Malamud | Fixer | Dell | 1966 | 6 | |
| Marshall | Christy | Avon | 1967 | 8 | |
| Mather | One summer in between | Camelot | 1967 | 5 | |
| Maurier | Jamacia inn | Pocket Book | 1970 | 2 | |
| Michener | Bridge at andau | Random House | 1957 | 1 | |
| Michener | Bridges at Toko-ri | Bantam | 1953 | 6 | |
| Miller | Canticle for Leibowitz | Bantam | 1959 | 2 | |
| Miller | The cool world | Fawcett Crest | 1959 | 6 | |

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|---|---|---|---|---|
| Mitchell | Gone with the wind | Pocket | 1936 | 1 |
| Momaday | House made of dawn | Signet | 1968 | 4 |
| Montagu | Man who never was | Bantam | 1953 | 5 |
| Montgomery | Gift of prophecy | Bantam | 1966 | 1 |
| Moody | Coming of age in Mississippi | Dell | 1968 | 6 |
| Morrall | In the pocket | Tempo | 1969 | 3 |
| Nameth | I can't wait until tomorrow . . . | Signet | 1969 | 6 |
| Nathan | Portrait of Jennie | Popular Lib. | 1967 | 3 |
| Neufeld | Edgar Allan | Signet | 1968 | 3 |
| Neufeld | Lisa, bright and dark | Signet | 1969 | 3 |
| Nichols | Sterile cuckoo | Avon | 1965 | 9 |
| North | Rascal | Avon | 1963 | 2 |
| Orczy | Scarlet Pimpernel | Airmont | 1963 | 2 |
| Orwell | Animal farm | Signet | 1946 | 9 |
| Orwell | 1984 | Signet | 1961 | 6 |
| Parks | Learning tree | Fawcett Crest | 1970 | 1 |
| Petry | Street | Pyramid | 1946 | 7 |
| Plimpton | Out of my league | Pocket | 1961 | 2 |
| Plimpton | Paper lion | Harper & Row | 1966 | 2 |
| Portis | True grit | Signet | 1968 | 2 |
| Potok | Chosen | Fawcett Crest | 1967 | 6 |
| Potok | Promise | Fawcett Crest | 1969 | 6 |
| Puzo | Godfather | Putnam | 1969 | 13 |
| Rand | Anthem | Signet | 1946 | 3 |
| Rand | Atlas shrugged | Signet | 1957 | 2 |
| Rand | Fountainhead | Signet | 1943 | 5 |
| Reid | Escape from Colditz | Berkley | 1952 | 2 |
| Remarque | All quiet on the western front | Fawcett Crest | 1952 | 1 |
| Remarque | Time to love and a time to die | Popular Lib. | 1954 | 3 |
| Richter | Light in the forest | Knopf | 1953 | 1 |
| Richter | Sea of grass | Bantam | 1936 | 2 |
| Robinson | Eagle in the air | Bantam | 1969 | 2 |
| Russell | Go up for glory | Falcon | 1967 | 7 |
| Saint Exupery | Little prince | Reynal | 1943 | 5 |
| Salinger | Catcher in the rye | Bantam | 1951 | 44 |
| Salinger | Franny and Zooey | Bantam | 1961 | 5 |
| Sands | My shadow ran fast | Signet | 1964 | 1 |
| Schaap | Turned on | New Am. Lib. | 1966 | 1 |
| Schaefer | Monte Walsh | Pocket | 1963 | 1 |
| Segal | Love story | Signet | 1970 | 12 |
| Seton | Katherine | Houghton | 1954 | 2 |
| Shaw | Young lions | Signet | 1948 | 4 |
| Sinclair | Jungle | Signet | 1960 | 2 |
| Smith | Joy in the morning | Bantam | 1963 | 10 |
| Smith | Tree grows in Brooklyn | Perennial Lib. | 1947 | 5 |
| Spark | Prime of Miss Jean Brodie | Laurel | 1961 | 7 |
| Steinbeck | Cannery Row | Bantam | 1945 | 3 |
| Steinbeck | East of eden | Bantam | 1952 | 6 |
| Steinbeck | Grapes of wrath | Bantam | 1966 | 2 |
| Steinbeck | Of mice and men | Bantam | 1965 | 8 |
| Steinbeck | Pearl | Bantam | 1947 | 3 |
| Steinbeck | Travels with Charley | Bantam | 1962 | 1 |
| Stewart | Gabriel hounds | Fawcett Crest | 1967 | 3 |
| Stewart | Ivy tree | Fawcett Crest | 1961 | 2 |
| Stewart | Madam, will you talk? | Fawcett Crest | 1955 | 6 |
| Stewart | Mephisto waltz | Signet | 1969 | 9 |

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|---|---|---|---|---|
| Stewart | Moonspinners | Fawcett Crest | 1962 | 2 |
| Stewart | Nine coaches waiting | Morrow | 1958 | 1 |
| Stone | President's lady | Signet | 1951 | 2 |
| Styron | Confessions of Nat Turner | Signet | 1967 | 2 |
| Swarthout | Bless the beasts and children | Pocket | 1970 | 5 |
| Thompson | House of tomorrow | Signet | 1970 | 5 |
| Thurber | My life and hard times | Bantam | 1961 | 2 |
| Titler | Day the Red Baron died | Ballatine | 1970 | 2 |
| Tolkien | Fellowship of the ring | Ballantine | 1965 | 3 |
| Tolkien | Hobbit | Ballantine | 1966 | 9 |
| Tolkien | Return of the king | Ballantine | 1965 | 2 |
| Tolkien | Two towers | Ballantine | 1965 | 2 |
| Trumbo | Johnny got his gun | Bantam | 1970 | 3 |
| Twain | Connecticut yankee in king arthur's court | Washington Sq. | 1917 | 2 |
| Updike | Rabbit, run | Fawcett Crest | 1960 | 6 |
| Uris | Exodus | Bantam | 1958 | 6 |
| Vonnegut | Player piano | Baid | 1952 | 3 |
| Vonnegut | Slaughterhouse-five | Delta | 1929 | 2 |
| Walker | Winter wheat | Harbrace | 1944 | 1 |
| Waters | His eye is on the sparrow | Pyramid | 1951 | 2 |
| Webb | Graduate | Signet | 1963 | 7 |
| Wells | Invisible man and the war of the worlds | Washington Sq. Press | 1962 | 2 |
| Wells | War of the worlds | Washington Sq. Press | 1964 | 1 |
| Westheimer | My sweet Charlie | Signet | 1965 | 3 |
| Westheimer | Von Ryan's Express | Signet | 1964 | 3 |
| Whitney | Blue fire | Bantam | 1961 | 4 |
| Whitney | Hunter's green | Fawcett Crest | 1969 | 1 |
| Whitney | Silverhill | Fawcett Crest | 1967 | 2 |
| Wibberly | Mouse on the moon | Bantam | 1962 | 2 |
| Wilder | Bridge of San Luis Rey | Washington Sq. Press | 1955 | 2 |
| Wilder | The eighth day | Popular Library | 1967 | 6 |
| Wilkerson | Cross and the switchblade | Pyramid | 1962 | 3 |
| Williams | The wooden horse | Laurel Leaf | 1958 | 6 |
| Wojciechowska | Tuned out | Laurel Leaf | 1968 | 10 |
| Wright | Black boy | Perennial | 1966 | 9 |
| Wright | Native son | Perennial | 1966 | 6 |
| Wright | Uncle Tom's children | Perennial | 1938 | 2 |
| Yastrzemski | Yaz | Tempo | 1968 | 2 |
| Zindel | Pigman | Laurel Leaf | 1968 | 5 |
| Zweiback | Me, Natalie | Popular Library | 1969 | 3 |

# MODERN LITERATURE

## COURSE DESCRIPTION

Writers have often tried to answer the question: How does man face the problems of survival in today's world? In Modern Literature you will read about the consequences of war (past, present and future), about social isolation and racial prejudice. Modern Literature will make you more aware of man's conflict with himself and others in the 20th century. Besides giving you a deeper insight into yourself and your fellow human beings, this course will help you acquire a foundation for understanding literature dealing with contemporary human problems and the responsibilities inherent in adjustment and understanding of these problems.

## COURSE OBJECTIVES FOR THE STUDENT

1. To develop deeper insight into himself and others.
2. To become more aware of the moral and social problems facing the individual and mankind: alienation of the individual and minority groups, pressures on young adults and shifting values in survival in our time.
3. To acquire a greater understanding of literary form and technique relevant to the understanding of character and theme.
4. To expand his literary horizons while developing sensitivity and taste in the selection of literature (fiction and non-fiction) which deals with contemporary human problems.

## ACHIEVEMENT LEVEL

The student should be reading at least at the 9th or 10th grade level. He should be able to note character motivation and development and to work with exploring thematically the literature he reads. He should be willing to read in the imaginative and factual literature of this century.

## COURSE EMPHASIS

This course focuses on the problems of physical, social, economic, emotional and spiritual survival in today's world. Character development and theme are emphasized in gaining an understanding of how man approaches the solution to these problems.

# MODERN LITERATURE

## COURSE ACTIVITIES

Modern Literature deals with problems facing modern man today in areas of racial prejudice, mental retardation, mental illness, use of drugs, conflicts in growing up, wars and survival of man in the future. The first week is spent in discussion introducing all these areas by use of magazine and newspaper articles and selections from Choice. Essay tests are given after class discussion on each novel for evaluation. All extra novels in each area to be read for extra credit are available in the classroom.

I. Racial Prejudice
   A. Introduction - Short stories - "The Test" — 75 masterpieces
      "Lottery Ticket" — "
      "Question of Blood" — "
      "The Crime" — Contemporary S. Stories
      "Battle Royal" — "
      Video-Tape - "To Kill a Mockingbird"
      Unit - "We Are All Together" from Together
   B. Class Novel - Patch of Blue
   C. Extra novels - To Kill a Mockingbird
      We, Too Belong
      Black Like Me
      Growing Up Black
      Light in the Forest
      Lilies of the Field

II. Mental Retardation
   A. Introduction - Short stories - "Holiday" - Contemporary S. Stories
      "Born of Man and Woman" - 75 Masterpieces
      Selection from John Steinbeck's Of Mice and Men in Together
      Video-tape - "Teacher, Teacher"
   B. Class Novel - Flowers for Algernon
   C. Extra novels - Of Mice and Men
      All the Little Animals

III. Mental Illness
   A. Introduction - Short stories - "Her Lover" - 75 Masterpieces
      Selection from Together on suicide
      Video-Tape - "CBS Report on Mental Illness"
   B. Class Novel - Lisa Bright and Dark
   C. Extra Novels - I Never Promised You a Rose Garden
      Dibs in Search of Self
      One Flew Over the Cuckoos Nest
      Prison of My Mind
      This Stranger My Son

IV. War and Death
A. Introduction - Short stories - "Daughter" 75 Masterpieces
"Upturned Face" "
"Game of Billards" "
"The Sniper" "
Play - "Home of the Brave" - Famous Plays of 1940's
Film - "Occurrence at Owl Creek Bridge"
B. Group Novel - All Quiet on Western Front
C. Extra Novels - Great Escape
Hiroshima
Search for Meaning

V. Survival of Man in Future
A. Introduction - Unit from Together - "It's a Great Life"
B. Group Novel - Alas Babylon and Farenheit 451
C. Extra Novels - Failsafe
On the Beach
Anthem
Brave New World
1984

VI. Drugs
A. Introduction - Unit from Together - "Eight Miles High"
B. Class Novel - Escape From Nowhere
C. Extra Novels - Junkie Priest
Tuned Out
Cross and Switchblade

VII. Growing Up - Decisions
A. Introduction - Films - "Merry-go-round"
"Phoebe"
Short Stories - "Truth and Consequences" 75 Master-
"Houseparty" pieces
"Wild Duck's Nest" "
"A & P" Contemporary S. Stories
"Ram in the Thicket"
"Greenleafe"
Choice selections
Units from Together - "The Word is Love"
"This is My Generation, Baby"
B. Novels - Pigman and Dandelion Wine
C. Extra Novels - Mr. and Mrs. Bo Jo Jones
Crash Club
Durango Street
House of Tomorrow
Joy in the Morning

MODERN LITERATURE

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Bradbury, Ray. I Sing the Body Electric. Bantam.

Burdick. Failsafe. Dell.

Eyerly. Escape From Nowhere. Berkley Highland.

Frank. Alas, Babylon. Bantam, 1959.

Gassner. 15 International One-Act Plays.

Goodman, Roger. 75 Short Masterpieces of World Literature. Bantam, 1961.

Green. I Never Promised You a Rose Garden. New American Library, 1964.

Harris. Junkie Priest. Pocket Books.

Hewes, Henry. Famous Plays of 1940. Dell, 1962.

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Huxley. Brave New World. Harper, Row.

Keyes, Daniel. Flowers for Algernon. Bantam, 1966.

Minor. Together. Harcourt, Brace, 1971.

Newfield. Lisa, Bright and Dark. Signet.

Orwell. 1984. Signet.

Rand. Anthem. Signet.

Remarque. All Quiet on the Western Front. Crest Fawcett, 1928.

Scholastic editors. 20 Grand Short Stories. Scholastic Magazines, 1967.

Shute. On The Beach. Bantam.

Steinbeck. Of Mice and Men. Bantam.

Westheimer. My Sweet Charlie. Signet.

Wilkersen. The Cross and the Switchblade. Pyramid.

Zindel. The Pigman. Dell.

_____. Growing Up Black. Pocket Books.

# COMPOSITION AND PERCEPTION

## COURSE DESCRIPTION

Composition and Perception will help you develop basic writing skills in narrating, describing, and explaining. Your writing assignments will be based on personal experiences and observations, and you will be helped to discover, develop, and express ideas in a lively, effective way.

## COURSE OBJECTIVES FOR EACH STUDENT

1. To realize how common experience is a vast and often untapped source of material for writing.

2. To understand that reason, imagination, awareness, and sensitivity to ourselves and our environment are crucial to good writing and to develop the habitual use of these qualities when writing.

3. To improve in the ability to state and test specific principles and prejudices of his philosophy of life, to be conscious and confident of his own point of view and open to that of others.

4. To develop sense perception and apply that to figurative imagery in his writing.

5. To accept constructive criticism for his own material and be able to give constructive criticism to his peers through both individual evaluation by the teacher and group evaluation from other students.

6. To develop language and composition skills with which he can express personal experience and observation in an informal style.

## ACHIEVEMENT LEVEL

The student should have some desire to improve his writing. A lack of mechanical accuracy should not keep a student from enrolling in his class. The student should be able to read at least 10th grade level material. The student will not compete against the class, but against his own capabilities to achieve.

## COURSE EMPHASIS

The style of the students' writings will be personal and informal; the content will have as its source the students' primary experience. Descriptive and narrative writing will dominate assignments; there will be some introductory work in expository writing. Extensive work will be done in the study of words and the sentence, particularly the effective use of strongly connotative words and synonyms. The student is evaluated against his own ability to achieve and improve.

# COMPOSITION AND PERCEPTION

## COURSE ACTIVITIES

I. Introduction
   - A. Perception?
   - B. Why we write?
   - C. Kinds of writing?

II. Free writing and free focused writing
   - A. Reading
   - B. Discussion of student writing

III. Words and matters of diction.
   - A. Connotative-denotative meaning
   - B. Levels of language
   - C. General-specific
   - D. Abstract-concrete
   - E. Jargon
   - F. Imagery
   - G. Other aspects of diction and style (right word in the right place)

IV. Description--place of description in writing--objective and subjective
   - A. Read and discuss materials dealing with description of character, place, experience
   - B. Writing--mostly concerning impressions of persons, places, experiences
   - C. Some group evaluation with guidesheets

V. Sentences
   - A. Kinds of sentences
   - B. Structure of sentences
   - C. Varying sentence length and structure
   - D. Reading and doing some exercises in this area

VI. Narrative writing--place of narration in writing
   - A. Elements of narratives
   - B. Kinds of narratives
   - C. Discussion of narration and scene, use of dialog and action
   - D. Writing--narrative of either personal experience or fictional
   - E. Writing--moment of death

VII. Exposition
   - A. Research paper--factual
     1. Reading and discussion
     2. Writing
   - B. Opinion paper--personal--may be documented if other sources used
     1. Reading and discussion
     2. Writing
   - C. Free choice of topic--independent study using teacher as a resource person

Evaluation Methods:

Emphasis is placed on idea, content, interest and organization in compositions rather than mechanics, although errors are pointed out. If a student receives a D on a paper, because of content or very poor mechanics, he has the option of rewriting to improve his grade. No paper handed in is ever failed. Failure comes only through failing to do required assignemnts. Exercises throughout course are not graded, merely checked in.

Papers are evaluated both by student groups and by teacher. Two Participants from the Psychology of Learning class at U.N.I. did an exceptional job of assisting with evaluation on several assignments. This supplied more than one viewpoint, which is very good when possible.

COMPOSITION AND PERCEPTION

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# CREATIVE WRITING

## COURSE DESCRIPTION

Creative Writing is for students who would like to express themselves creatively and imaginatively in such forms as the short story, poem, prose narrative, personal essay, or if interested, one act play. You will spend some time in discovering writing materials that are individual and challenging. You will read and discuss the works of some authors and other students to gain ideas and become more aware of writing craft. Suggestions will be offered, also, through conferences, comments, and short lectures. During the last six weeks you may write any form you choose or experiment with several. You may do a collection of poetry or a children's book or other projects. Everyone will be encouraged to contribute to our magazine Mosaic and to seek other publication if he wishes.

## COURSE OBJECTIVES FOR EACH STUDENT

1. To enjoy writing creatively and imaginatively.
2. To become more aware and enjoy nature, people and oneself. In short to like creative living.
3. To grow in insight, and willingness to experiment and revise through reading and discussion of other writing.
4. To acquire a usable knowledge of writing craft.
5. Perhaps to become interested in publication.

## ACHIEVEMENT LEVEL

The class may interest the following students: (1) those reading and writing at 11th or 12th grade level who wish to write for enjoyment, for college preparation, or for a possible career in teaching or writing (2) those having some talent, with average or above writing skills, who enjoy writing and wish guidance and practice (3) those considering primary or elementary teaching who want to improve their writing and experiment with children's poems and stories (4) those interested in art, photography, and the out-of-doors who may wish to work toward selling.

## COURSE EMPHASIS

The chief emphasis will be on creative and imaginative writing and guiding and encouraging the student to experiment as well as perfect. Hopefully this will lead to effective expression in his own field and form.

# CREATIVE WRITING

## COURSE ACTIVITIES

This course begins with an assignment: to write a poem. This shows the instructor what the students think a poem is, and what has to be taught. Poems are assigned, then, according to class needs, but generally follow these guides: poems to create mood, to tell a story, and to create an image. For the first five weeks of the semester, the students write thirteen poems, or about one every three days. The other two days are devoted to talking with students and advising them about revisions, or discussing their work individually.

The second unit is the prose narrative: an account of a journey. It may be a journey into nature or an urban environment, with emphasis on description, imagery, and value judgments drawn from the experience. The sixth, seventh, and eighth weeks of the semester are devoted to writing three of these, one each week. The narratives are assigned on Monday, on Tuesday a topic and an outline are discussed, on Wednesday a first page, and on Friday the finished product of three to five pages is finished. Thursday is left for writing problems on an individual basis.

The ninth, tenth, and eleventh weeks of the course are spent writing essays, to teach logical expression of ideas, and conciseness of thought. Four essays are written from these four major types: personal, informative, argumentative, and satirical. The essays are assigned every fourth day. The first day is used for reading in various models (see course guide), the second an idea and an outline are examined, the third day for individual work on problems, and the fourth day the essay is collected.

The fourth unit, the short story, is the only unit that is approached with more preparation than an explanation. It begins with an exercise in characterization and dialog, designed to help students toward writing believable conversations, spoken by real characters. If this develops reasonably well, the first short story is assigned, of from five to seven pages. If not, two to three additional exercises are completed. One begins with a place description, having one person enter and complete an action, another person enter to him and complete an action with him. Another concerns an argument, a physical fight, and a reconciliation. The last exercise found to be necessary is one of characterization and action. There are four short stories written, ranging in length from seven to fifteen pages, assigned about a week apart. The first day will see a few character sketches for heroes, the second a tentative outline of the action, the third at least a page of finished story (an introduction), the fourth continued writing supervised individually, and the fifth the collection of the completed short story.

The remaining time of the semester will be used for projects. The students may write in any of the four modes studied in the course, and are supervised and marked on a totally individual basis.

# CREATIVE WRITING

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_____. Navajo Wildlands. Ballantine Books, 1969.

_____. Borrowed Water. Los Altos Writer's Roundtable, 1966.

# MODERN AMERICAN LITERATURE

## COURSE DESCRIPTION

Modern American Literature focuses upon the essential character of the American and the forces that have contributed to the development of his ideals, his goals, and his temperament.

Literary selections dating from about 1900, beginning with such authors as Stephen Crane, Frank Norris, and Theodore Dreiser and ending with such present-day authors as John Updike, J. D. Salinger, and Normal Mailer will be read.

## COURSE OBJECTIVES FOR EACH STUDENT

1. To read Modern American Literature as a reflection of American life and ideals.
2. To understand the worth and dignity of the individual.
3. To comprehend that personal rights are coupled with and realized through responsibilities.
4. To identify those political and social issues that are being examined in contemporary American literature.
5. To select for individual study one social or political issue as reflected in contemporary American literature.

## ACHIEVEMENT LEVEL

The student should be proficient in reading at or above the 11th grade level. He should be familiar with the basics of literary analysis. The student should be prepared to read a significant number of literary works, and he should possess the ability to read fairly rapidly and to have a good command of basic language skills.

## COURSE EMPHASIS

Significant literature of the 20th century will be studied within a thematic framework. Emphasis throughout will be upon relating the concepts explored through the literature to the themes of identity, social conscience and self-realization. Formal aspects of the literature studied will be considered only as they contribute to an understanding of the work under discussion.

# MODERN AMERICAN LITERATURE

## COURSE ACTIVITIES

Modern American Literature is divided into three distinct themes: "Search for Identity," "American Social Conscience," and "The American Dream of Success." For each theme the class determines what is meant by the title and then reads the corresponding literature with that understanding.

The first work--to illustrate "Search for Identity"--is Catcher in the Rye. Emphasis is placed upon Holden Caulfield's lack of identity as an adolescent growing up in an adult world that he considers alien to his values and principles. After the study of this and each other novel a subjective test is given.

The theme of "Search for Identity" is continued with the study of the play The Glass Menagerie, which has all four characters involved in different ways with a problem of identity.

The drama is followed by a selection of short stories and poems dealing with people who have not yet found their identity or who have lost their identity. In all the literary works attention is also given to plot, characterization, style, and theme as they apply.

Finally the student is given a chance to look into the theme of identity on an individual basis by reading a novel emphasizing the idea of identity. The books are chosen from a bibliography composed by the teacher and students with some helpful assistance from the librarians. The student then has a choice of writing a paper, giving an oral report before the class, or having a conference with the teacher on the novel read.

The same basic procedure is followed for the other two themes. The class novel for "American Social Conscience" is Grapes of Wrath. For this unit a book of American Negro poetry, Kaliedoscope, is substituted for the play. The Great Gatsby is studied as an example of "The American Dream of Success." The drama used for this unit is Death of a Salesman.

When time and budget allow, motion pictures are also used in conjunction with the three themes. Raisin in the Sun has been used for "American Social Conscience," Rebel Without a Cause for "Search for Identity," and Death of a Salesman for "The American Dream of Success." These films are discussed in the same manner as the novels.

MODERN AMERICAN LITERATURE

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Sheffey & Collier. Impressions in Asphalt. Charles Scribner's Sons, 1969.

Steinbeck, John. The Grapes of Wrath. Viking Press, 1960.

_____. United States in Literature. Scott Foresman, 1957.

Salinger, J. D. The Catcher in the Rye. Bantam, 1951.

Perrine and Reid. 100 American Poems . . . Harcourt, Brace. 1966.

# THE AMERICAN IMAGINATION

## COURSE DESCRIPTION

The American Imagination is a course designed to acquaint you with some of the significant writers in early American literature. You will examine, through readings and class discussions, ideas expressed by both early and contemporary American writers. Some of the writers you will study will be: Hawthorne, Poe, Amerson, Whitman, Twain, Steinbeck, Miller, Williams, and Wright. In addition, students will have the opportunity to explore, individually or collectively, such issues as "Morality in America," "The Revolt Against the Establishment," "Growing up in America," and "The Lonely American."

## COURSE OBJECTIVES FOR EACH STUDENT

1. To read selected American prose and poetry that has reflected American thought.

2. To recognize some of the influences that have shaped the American way of life.

3. To identify those issues in American literature which are relevant today.

4. To select, for individual study, a particular author or phase of American literature of concentrated study.

## ACHIEVEMENT LEVEL

The student should be reading at the 11th grade level or above. He should be familiar with the tools of literature analysis and be willing to read widely from past as well as present American literature.

## COURSE EMPHASIS

The materials for this course will be organized around ideas in literature which reflect the character or imagination of America. Special attention will be paid to humor as an important element in American literature. Ideas or concepts will be investigated as they apply to central themes, such as "The American Ideal of Integrity" or "The Seeds of Revolt Against the Establishment." Selected authors and their works will then be studied according to their relevance to these themes and to American thought today.

# THE AMERICAN IMAGINATION

## COURSE ACTIVITIES

The American Imagination course concentrates primarily on the development of American Literature until 1900. The semester's work is divided into three basic parts: (1) the study of the beginning of early American literature, with an emphasis on the development of the first "uniquely American" authors such as Washington Irving, (2) an in-depth examination of the concept of "romanticism" as a movement in American Literature, and (3) the study of the transition period from romanticism to realism.

The course begins with an examination of the general art of interpreting literature. Students are given a handbook of literary terminology and expected to incorporate this vocabulary into their discussions of pieces of literature. Short stories, such as The Lottery, The Devil and Tom Walker, and poems such as Mending Wall and Masters' Spoon River Anthology are used as a springboard for discussing literature interpretations.

Extensive use of multi-media aids are used in presenting the works of Washington Irving, Nathaniel Hawthorne, and Edgar Allan Poe. Early American Romantic writers are covered chronologically. Considerable time is devoted to understanding the concept of Romanticism, and those writers and selections which personify the movement. Emerson and Thoreau are studied within the concept of Romanticism, and their philosophies are discussed at length in connection with current contemporary problems of living. Students are expected to write extensively during the study of Romanticism, as they are evaluated not only on their grasp of facts, but also upon their understanding of philosophical concepts espoused by the Romantic writers.

Mark Twain's novel of the Mississippi, Huckleberry Finn is read and studied by the class as a whole, followed by the study of Stephen Vincent Benet's poem of the Civil War, John Brown's Body.

A unit on the development of the American Humorist follows the study of the Civil War Period, and leads into the development of the folk tales or "tall tales" in American Literature.

The transition period from Romanticism to Realism concludes the course with emphasis on such writers as Bret Harte, Walt Whitman, Hamlin Garland, O'Henry and Stephen Crane.

At least one week near the end of the course is allotted for the independent research by each student in an area of American Literature of special interest to him. This may take the form of in-depth study of a particular American author, their work(s) or a movement in development of American Literature.

# THE AMERICAN IMAGINATION

## BIBLIOGRAPHY


Carlsen, G. Robert. Themes and Writers in American Literature. McGraw-Hill, 1967.

Fuller & Kinnick. Adventures in American Literature. Harcourt, Brace Co., 1963.

Lawrence and Lee. Inherit the Wind. Bantam.

Massey. Comic Spirit in America. Charles Scribner's Sons, 1970.

Masters. Spoon River Anthology. Collier-Macmillan. 1962.

Miller. The Crucible. Bantam.

Pappas. Heroes of the American West. Charles Scribner's Sons, 1970.

Poulaskis. American Folklore. Charles Scribner's Sons, 1970.

Poe, Edgar Allan. Great Tales of Horror. Bantam, Pathfinder, 1964.

Thoreau. Walden. Bantam.

Twain, Mark. Huckleberry Finn. Washington Square Press, 1960.

White, E. B. Subtreasury of American Humor. Putnam, 1962.

# AMERICAN NOBEL AND PULITZER AUTHORS

## COURSE DESCRIPTION

In this course you will read some works by these seven American authors: Pearl Buck, Stephen Vincent Benet, William Faulkner, Ernest Hemingway, Sinclair Lewis, Eugene O'Neill, and John Steinbeck. Each of these seven writers has received a Pulitzer Prize in literature and six have also received Nobel Prizes. In addition to these seven authors, you will also be able to select other Nobel or Pulitzer Prize authors for independent study. You will have an opportunity to read and discuss literature which is marked by superior writing and which displays a deep understanding of man as he struggles to find acceptance and meaning in life.

## COURSE OBJECTIVES FOR EACH STUDENT

1. To study the works of some American writers who have received outstanding recognition.
2. To relate each author's life and era to his work.
3. To compare the authors' interpretations and presentations of man's struggles.
4. To recognize some unique aspects of each author's style.
5. To select, for independent study, a Nobel or Pulitzer Prize-winning author.
6. To develop skills in analyzing and interpreting literature.

## ACHIEVEMENT LEVEL

You should be reading at the eleventh grade level or above. You should be willing to read extensively some of the works of the Nobel and Pulitzer Prize winning authors.

## COURSE EMPHASIS

Faulkner's "Nobel Acceptance Speech" on universal values will be a criterion used to analyze and evaluate the literature of the course. The course emphasis will be on basic problems of human meaning--survival, love, friendship, acceptance, and commitment. The discussions will concentrate on the universality of these problems and the authors' interpretations and presentations of these problems.

# AMERICAN NOBEL AND PULITZER AUTHORS

## COURSE ACTIVITIES

During the first nine weeks, the class reads selections by five American Nobel and Pulitzer prize winning authors. The authors and selections are:

1. Pearl Buck--The Good Earth
2. Ernest Hemingway--Old Man and the Sea
3. Sinclair Lewis--Babbitt
4. William Faulkner--The Unvanquished

Class and small group discussions are used for each book.

The second nine weeks, each student has a minimum of three written projects to complete. Each project involves reading and writing a paper. The three projects are:

1. Investigating any Nobel author and some of his writing.
2. Extensive reading of one of the five authors read the first nine weeks.
3. Intensive reading of any Pulitzer literature: drama, fiction or biography.

Approximately two weeks of class time is used for each project.

Also during the second nine weeks, the class reads and studies Eugene O'Neill's Beyond The Horizon and Benet's John Brown's Body. Various short stories are studied the last one and one-half weeks.

Each student is encouraged to read as much as he can and to be writing papers or having some oral conferences over his reading at any time during the semester. He was given the forty-five "Topics for Discussion' that is also used in Individualized Reading classes, and encouraged to use any of those topics to discuss his reading.

AMERICAN NOBEL AND PULITZER AUTHORS

BIBLIOGRAPHY


*Benet. John Brown's Body.

Buck, Pearl. Peony. Pocket Books.

*Buck, Pearl. The Good Earth. Washington Square Press, 1958.

Faulkner, William. The Hamlet; The Town; The Mansion. Vintage Books.

Faulkner, William. Light in August. Random House.

Faulkner, William. Sanctuary. Signet.

*Faulkner, William. The Unvanquished. Vintage, 1965.

Hemingway, Ernest. For Whom the Bell Tolls. Scribner.

Hemingway, Ernest. In Our Time. Scribner.

Hemingway, Ernest. Moveable Feast. Bantam.

*Hemingway, Ernest. The Old Man and the Sea. Charles Scribner's Sons, 1952.

Kinnick. Adventures in American Literature. Harcourt, Brace Co., 1963

*Lewis, Sinclair. Babbit. Signet, 1950.

Steinbeck, John. Cannery Row. Bantam.

Steinbeck, John. East of Eden. Bantam.

*Steinbeck, John. Of Mice and Men. Bantam, 1965.

Steinbeck, John. Tortilla Flat. Bantam.

Steinbeck, John. Winter of Our Discontent. Bantam.


*Common readings.

# COMPOSITION AND RHETORIC

## COURSE DESCRIPTION

Composition and Rhetoric will explore the total writing experience, stressing the relationships between the thought processes and the final writing of the complete composition. Discussion of significant ideas will stimulate assignments in critical analysis, forceful argument, effective persuasion, and clear explanation. Using appropriate language, styling clear and rhetorical sentences, and writing for various situations will be stressed.

## COURSE OBJECTIVES FOR EACH STUDENT

1. To learn the significant differences between expository and imaginative thinking and writing.
2. To learn the importance of conviction and intellectual honesty.
3. To learn the appropriate uses of the various rhetorical methods.
4. To learn the need for point of view and its effect on writing.
5. To learn how to use appropriate language, organization and tone for different audiences and situations.
6. To learn how to collect, evaluate, and organize relevant evidence in order to develop valid conclusions.
7. To learn how improved diction and sentence structuring contribute to effective writing.

## ACHIEVEMENT LEVEL

The student should be able to write paragraphs and short compositions with some control and confidence. He should be reading on the 11th grade level or above.

## COURSE EMPHASIS

The content of the student writing will be based upon analysis and discussion of significant ideas. Intensive instruction in effective thought processes and appropriate rhetorical methods of developing exposition and formal essays will be of primary concern. The precise identification, definition, and development of key concepts will be stressed. Instruction will be given in stylistic sentence tehcniques. The student competes against his own capabilities; much individual instruction is available.

# COMPOSITION AND RHETORIC

## COURSE ACTIVITIES

This course begins by having the students complete a questionnaire, attempting to locate basic information about the student's English background, and to discover his attitudes toward and background in independent study/individualized teaching.

Approximately six compositions are written during the first nine weeks. The length of these is not determined by the teacher; rather, it is determined by the demands and possibilities of the assignment as the student perceives them. These early compositions are in the form of rhetorical problems which cause the student to analyze a situation (audience, circumstance, etc.) in addition to constructing clear, concise sentences and unified, coherent paragraphs. The first two compositions are an exercise in objective/subjective perceptions. The third composition is defining an abstract term. The remaining three composition problems during this quarter are chosen by the class from problems # 4-10 in the handbook.

During the last 4-5 weeks of the first quarter the class studies the following particular skills or concepts, sometimes as a class together, most often on an individual basis: minimum form; kinds of form; paragraph unity and coherence (if needed); written inductions; audience considerations; ethics; ethos, logas, pathos; funnel and inverted funnel paragraphs with thesis; kinds of modifying sentence structures; parrallelisms; qualities of diction.

Some reading assignments are required of everyone, usually in the skills mentioned in the previous paragraph. Additional readings of student choice are also required.

Compositions during the last quarter depend on the particular class strengths or weaknesses. Sometimes problems 11, 12, and 13 are used, giving practice in short-term research plus the actual construction of a composition. Other times second quarter compositions are related to literature selections studied by the class. In this case, the source <u>Writing Themes About Literature</u> is used as a guide.

Compositions are usually evaluated by small group discussions. Extensive individual study is permitted, with ample chance for teacher/student conferences. Teacher evaluation of composition depends partly on class desires. Those students who want letter grades in addition to written comments may receive them. Otherwise no letter grades are used. At times essay tests are given.

COMPOSITION AND RHETORIC

BIBLIOGRAPHY


Altick. Diction and Style in Writing. Holt, Rinehart Co., _____.

Baker. The Practical Stylist. Crowell Co., 1962.

Birk and Birk. The Odyssey Reader. The Odyssey Press, 1968.

Cox, Martha. A Reading Approach to College Writing. Chandler Publishing Co., 1968.

Cox, Martha. Writing Form Process, Purpose. Chandler Publishing Co., 1962.

Cox, Martha. Better Writing: Analysis of Student Papers. Chandler Publishing Co., 1964.

De Mordaunt. Assignments in Rhetoric. Macmillan Co., 1963.

Hughes & Duhamel. Principles of Rhetoric. Prentice-Hall, 1966.

Lavin. Unit-Lessons in Composition 3A. Ginn Co., 1965.

McDonald, Daniel. Controversy: Logic in Writing and Reading. Chandler Publishing Co., 1966.

Mullin, Arthur. The Questing Mind. Odyssey Press, 1968.

Ostrum, John. Better Paragraphs. Chandler Publishing Co., 1968.

Payne, Lucille. The Lively Art of Writing. Follett Co., 1965.

Pflug, Raymond. The Ways of Language: A Reader. Odyssey Press, 1967.

Schneider. Reasoning and Argument. Holt, Rinehart Co., _____.

Singleton. Style. Chandler Publishing Co., 1966.

Stageberg & Anderson. Readings on Semantics. Holt, Rinehart Co., 1967.

Warriner. Advanced Composition. Harcourt, Brace, 1961.

Warriner. English Grammar and Composition. Harcourt, Brace, 1957.

Zahner, et. al. The English Language: Senior Course. Harcourt, Brace, 1966.

# PROSE CRITICISM

## COURSE DESCRIPTION

This course introduces the student to the nature and history of critical theory, presents some problems of criticism that are relevant to both the academic and lay reader, and offers certain approaches through which the student may make accurate analysis and judgment of both fiction and non-fiction. Through extensive discussion of short pieces of prose and theories of sound criticism, methods of evaluation and problem solving are stressed.

## COURSE OBJECTIVES FOR EACH STUDENT

1. To think about the ideas of literature and history and realize his own potential for reaching sound conclusions.
2. To understand the problems that confront the critic.
3. To learn to be a more careful and accurate reader of prose.
4. To understand the approaches to criticism and the differentiating elements of each.
5. To learn a workable approach to the analysis of prose that will serve in both the academic and practical settings.
6. To understand the organization, methods of controlling, and means of supporting the critical essay.
7. To learn how to listen to and evaluate the judgments being made by classmates, about fiction and non-fiction.
8. To understand how to deal with literature as an organic whole, an entity in and of itself.

## ACHIEVEMENT LEVEL

The student should be desirous of perfecting his approach to problem solving through discussion. He should desire to think critically and should be reading at or above the 11th grade level.

## COURSE EMPHASIS

The content of Prose Criticism is the literature itself and the material related to critical theories and their application. Extensive composition will relate directly to this material. A research paper will conclude the emphasis upon written critical analysis. Discussion will stress approaches to critical thinking and analysis, techniques and insights that will enable him to better see what the study of literature is all about.

# PROSE CRITICISM

COURSE ACTIVITIES:

Before the student can become a critic of literature--spoken or written, he must be led to an awareness of some of his own attitudes and the attitudes of those whom he will undoubtedly encounter. Much time is devoted to the discussion of the difference between the emotional response we make to literature when we say "we like it" or "we don't like it" and the extent to which a piece of literature effectively fulfills its own inherent purpose.

The course is discussion centered. The student begins where he is and hopefully moves toward an expanded perception that allows him to regard the whole of any piece of literature. The basic questions to be answered are always: "What does this piece of literature do/accomplish?" "How does it accomplish it?" "How well does it accomplish and toward what?"

Progression of literature studied: (With accompanying criticism)

Porter, "Rope"
Fitzgerald, "Basil and Cleopatra"
Hemingway, "The Undefeated"
Joyce, "Araby"
Melville, "The Fiddler"
Golding, "The Anglo Saxon"
James, "The Real Thing"
Crane, "The Open Boat:
Updike, "Should Wizard Hit Mommy?"
Conrad, "Youth"
Welty, "A Worn Path"
Julius Horwitz, W.A.S.P.
Lippman, "The Passage Into Maturity"
White, "A Slight Sound At Evening"
Thoreau, "Where I Lived, And What I Lived For"
Russell, "Characteristics of Scientific Method"

(Other selections chosen to suit personnell of the class).

# PROSE CRITICISM

## BIBLIOGRAPHY

McCallum. Prose and Criticism. Harcourt, Brace, 1966.

Scott. Five Approaches to Literature Criticism. Colloer, 1962.

Faulkner, William. Light in August. Modern Library, 1968.

# WORLD LITERATURE

## COURSE DESCRIPTION

This course is a survey of world literature, but does not attempt to exhaust in class the literature of any one country. Some of the early Classical and Medieval literature is approached through small group study. After a brief study of several English writers of the 16th and 17th centuries, the content emphasis will be on world writers of the late 19th and 20th centuries. Entire works are read and studied rather than selected passages from many authors. Writing about the literature studied is also part of this course.

## COURSE OBJECTIVES FOR EACH STUDENT

1. To discover those values which give meaning to our existence.
2. To understand the philosophies underlying the works of writers from various lands.
3. To study the characteristics of the literature of different countries during the major periods of their development.
4. To investigate closely one world writer or one topic of interest.
5. To develop skills in oral and written analysis and synthesis.

## ACHIEVEMENT LEVEL

The student should be reading at the 11th grade level or above. He should understand some of the fundamental methods of analyzing literature. He should be highly motivated to read extensively.

## COURSE EMPHASIS

This course emphasizes the universality of man as well as his individuality. The readings and discussions illustrate the necessity of becoming cosmopolitan rather than remaining narrow in outlook. Skill in synthesis will be developed through discussions of ideas and attitudes common to all men.

# WORLD LITERATURE

## COURSE ACTIVITIES

I. BACKGROUNDS TO WORLD LITERATURE. 1 week.

- A. Early methods of making books.
- B. The beginnings of literature.
- C. Basic principles, approaches, and attitudes to good reading and writing.
- D. What is literature?
- E. Our cultural heritage.

II. INDEPENDENT STUDY GROUPS. 2 1/2 weeks.

- A. Oriental Literature.
- B. Jewish Literature.
- C. Greek Epics.
- D. Greek Drama.
- E. Greek Philosophy.
- F. Greek and Roman Epics.
- G. Early English Literature (Chaucer).
- H. Origins of English Drama.
- I. Early Political Thought.

III. MIDDLE AGES IN EUROPE AND SCANDINAVIA. 1 week.

- A. Germanic, Celtic, and Romance origins.
- B. Medieval French literature.
- C. Early German and Scandinavian literature.
- D. Dante.
- E. Basic principles of writing a literary interpretation.

IV. SURVEY OF ENGLISH LITERATURE. 2 weeks.

- A. Characteristics of major literary periods.
- B. Representative authors and selections from major literary periods.

V. EARLY MODERN DRAMA. 3 weeks.

- A. French, German, and Spanish literature before the nineteenth century.
- B. French prose of the nineteenth century.
- C. German literature since Goethe.
- D. Relating theme idea in a composition to the content and structure of the work read.
- E. Nineteenth century European Naturalism and Expressionism.
- F. The Theater of Ideas.
- G. The Theater of Imagination.
- H. Common readings:

    1. Therese Raquin, Zola.
    2. Miss Julie, Strindberg.
    3. The Weavers, Hauptmann.
    4. The Sea Gull, Chekhov.

VI. MODERN SHORT STORIES. 3 weeks.

A. Modern Dutch, Italian, and Spanish literature.
B. Brief history of the short story in World Literature.
C. Use of details to insure solidity of content in the composition.
D. Common readings:

1. "The Tell-Tale Heart," Poe.
2. "The Rockinghorse Winner," Lawrence.
3. "Little Herr Friedemann," Mann.
4. "A Rose for Emily," Faulkner.
5. "Of This Time, Of That Place," Trilling.
6. "Gooseberries," Chekhov.
7. "The Ledge," Hall.
8. "The Lottery," Jackson.
9. "The Wall," Sarte.

VII. MODERN DRAMA. 3 weeks.

A. Russian literature of the nineteenth century.
B. Modern Scandinavian literature.
C. Recent developments in the European theater.
D. Nineteenth century American theater.
E. The impact of the European Free Theaters on American drama.
F. Realism in the twentieth century.
G. The era of American social criticism.
H. Good organization of an analytical composition demonstrated.
I. Common readings:

1. The Three Sisters, Chekhov.
2. The Glass Menagerie, Williams.
3. The Master Builder, Ibsen.
4. All My Songs, Miller.

VIII. MODERN SHORT NOVELS. 2 1/2 weeks.

A. Contemporary world literature.
B. Common readings.

WORLD LITERATURE

BIBLIOGRAPHY


Angus.- Best Short Stories of the Modern Age. Premier, 1962.

Baines, Keith. Le Morte D'Arthur. Mentor, 1962.

Barrett et. al. Genius of Early English Theater. New American Library, 1962.

Chaucer. Canterbury Tales. Washington Square Press, 1948.

Frye, Roland. The Bible. Houghton Mifflin Co., 1965.

Hadas. Greek Drama. Bantam, 1965.

Harrison. Major British Writers. Harcourt, Brace, 1967.

Homer. E.V. Rieu, (trans.) The Illiad. Penguin, 1946.

Homer. E.V. Rieu, (trans.) The Odyssey. Penguin, 1946.

Hopper & Lahy. Medieval Mysteries and Interludes. Baron's Educational Series, Inc., 1962.

Houghton. Seeds of Modern Drama. Dell, 1963.

Kaplan. Dialogues of Plato. Washington Square Press, 1950.

Laurel. Six Great Modern Plays. Dell, _____.

Laurel. Six Great Modern Short Novels. Dell, 1954..

Machiavelli. The Prince. Washington Square Press. 1963.

Macy, John. Story of the World's Literature. Washington Square Press, 1955.

Marx. The Communist Manifesto. Appleton Century Crofts, 1955.

Miller, et. al. Man in Literature. Scott, Foresman Co., 1970.

Miller, et. al. Italian Literature. Scott, Foresman Co., 1970.

Miller, et. al. From Spain and the Americas. Scott, Foresman Company, 1970.

Miller, et. al. Literature from Greek and Roman Antiquity. Scott, Foresman and Co., 1970.

Miller, et. al. Literature of the Eastern World. Scott, Foresman Co., 1970.

Miller, et. al. Russian and Eastern European Literature. Scott, Foresman and Co., 1970.

Miller, et. al. Teutonic Literature. Scott, Foresman Co., 1970.

Miller, et. al. Translations from the French. Scott, Foresman and Company, 1970.

Mills. On Liberty. Bobbs-Merrill, 1956.

Peterson. Great Essays. Washington Square Press, 1960.

Rosseau. Social Contract and Discourses. Washington Square Press, 1963.

Virgil (trans. by Dickinson). The Aenied. New American Library, 1961.

Warren & Erskine. Six Centuries of Great Poetry. Dell, 1955.

Yohannon. A Treasury of Asian Literature. Penguin, 1968.

# SEMINAR IN GREAT BOOKS

## COURSE DESCRIPTION

Seminar in Great Books emphasizes the analysis and evaluation of selected literature--fiction, non-fiction, poetry, and drama. There is no attempt made to follow a historical progression. Rather, the focus begins with the discipline of Aesthetics, the introduction of certain theories held by critics of Art, and extends to the discussion and evaluation of specific books. The concern is one of depth, not breadth.

## COURSE OBJECTIVES FOR EACH STUDENT

1. To understand the significance of the aesthetic approach to the analysis and evaluation of literature.

2. To understand certain approaches made by Aestheticians to literature.

3. To understand that literature is an organic whole, a separate entity that speaks for itself.

4. To explore, discuss, analyze and understand selected works of literature in depth.

## ACHIEVEMENT LEVEL

The student should come to the course with some understanding of criticism and with a rather extensive understanding of those elements that constitute the forms of fiction, poetry, and drama. The student should be reading on the 11th grade level.

## COURSE EMPHASIS

In Seminar in Great Books the emphasis will be upon discussion and the student's growing ability to accurately verbalize strong analysis of literature. Specific instruction will be offered in <u>how</u> to analyze, how to speak with validity and with justification about literature. Assignments in written composition are few, but when assigned, they will grow directly from class discussion.

SEMINAR IN GREAT BOOKS

COURSE ACTIVITIES

I. First week
   A. Discussion of Experience
   B. Identification of "Significant" experience
   C. Identification of "Aesthetic" experience

II. Second week--Plato's Dialogues.

III. Third week--Oedipus Rex.

IV. Fourth week--Small group study--student choices from ancient literature

V. Fifth week--Discussion and in-class reading and writing

VI. Sixth week--Chaucer and Shakespeare

VII. Seventh week--Chaucer and Shakespeare

VIII. Eighth week--Discussion and writing

IX. Ninth week--Discussion of Gulliver's Travels.

X. Tenth week--Small group discussion of novels.

XI. Eleventh week--In-class reading and writing

XII. Twelfth week--Discussion of Crime and Punishment

XIII. Thirteenth week--Small group reading of novels

XIV. Fourteenth week--Discussion of "Leaves of Grass"

XV. Fifteenth week--In-class reading and writing

XVI. Sixteenth week--Discussion of Light in August.

XVII. Seventeenth week--Discussions of Brave New World.

XVIII. Eighteenth week--Final discussions of the Aesthetic Experience.

8-10 papers are assigned throughout the semester. Most of these assignments require the student to take a strong stand and support it from the literature itself.

SEMINAR IN GREAT BOOKS

BIBLIOGRAPHY

Aeschylus, The Oresteian Trilogy: Agamemnon
Choephoroe
Eumenides

Aristophanes, The Frogs

Aristophanes, The Clouds

Homer, The Iliad

Homer, The Odyssey

*Plato, Selected Dialogues

*Plato, The Republic

*Sophocles, Oedipus Rex

Cervantes, Don Quixote

*Chaucer, The Canterbury Tales, General Prologue & Selected Tales

Chaucer, Troilus and Criseyde

Dante, The Divine Comedy

Machiavelli, The Prince

Malory, Le Morte d' Arthur

More, Utopia

Omar Khayyam, The Rubáiyat

*Shakespeare, Tragedies: Hamlet

Shakespeare, Tragedies: Othello

*Shakespeare, Comedies: The Taming of the Shrew

Shakespeare, Comedies: The Merry Wives of Windsor

Bunyan, The Pilgrim's Progress

Carroll, Alice's Adventures in Wonderland

Conrad, Heart of Darkness

Defoe, Robinson Crusoe

Fielding, Tom Jones

Milton, Paradise Lost

Rousseau, Social Contract

*Swift, Gulliver's Travels

*Dostoevski, Crime and Punishment

Hawthorne, The Scarlet Letter

Hugo, Des Miserables

Melville, Moby Dick

*Thoreau, Walden

Tolstoi, War and Peace

*Whitman, Leaves of Grass

Faulkner, As I Lay Dying

*Faulkner, Light in August

Gide, The Counterfeiters

Forster, A Passage to India

*Huxley, Brave New World

Joyce, Portrait of the Artist as a Young Man

Lawrence, Sons and Lovers

Mann, The Magic Mountain

Maugham, Of Human Bondage

Steinbeck, Grapes of Wrath

*Selections used for class common reading.

## JOURNALISM I

Journalism I is designed to develop precise, careful writers who can write interestingly and adapt their writing to their audience. Students will write extensively for the school newspaper. Starting with the simplest kinds of news stories, class members will learn to write features, columns, editorials and sports stories. They will produce polished, professional writing.

During the course of the year, journalism students will interview individuals ranging from classmates to school officials to national celebrities and sports figures who visit Cedar Falls. So that everyone begins the class on an equal basis, it is assumed that students have no previous journalism experience.

In January students from Journalism I classes will be chosen to edit the Tiger Hi-Line. Journalism students actually compose the Tiger Hi-Line themselves, working at the Cedar Falls Record office during their journalism class or study halls. Students gain an unusually thorough understanding of printing because they will have worked with it.

Journalism will not conflict with after-school activities since all work for the newspaper is done during school hours. Although many students do choose journalism careers, this is not the course objective. A student should have high interest or aptitude in journalistic writing.

## JOURNALISM II

Students in this course will do advanced and highly individualized work in writing and editing. Journalism II students will do complex writing assignments demanding extensive research of difficult and sometimes controversial subjects.

In addition to polishing their writing and interviewing skills and working at the Record office, Journalism II students will edit the Tiger Hi-Line for the first semester. Students must have Journalism I before Journalism II.

# JOURNALISM I

## COURSE OBJECTIVES

1. To understand the role of communication in a rapidly changing world.

2. To understand news as a running account of history.

3. To learn to work in a cooperative situation with others, thereby strengthening confidence and developing leadership abilities.

4. To acquire an appreciation of the complex mechanical aspects of the publication process.

5. To learn how to pay careful attention to written communication, stressing expository skills.

## COURSE ACTIVITIES

The basic principles of journalistic writing are introduced early in the course, and the remainder of the year activities and assignments build on this foundation. Students attempt progressively more difficult activities, determined by the individual interests and abilities.

Students begin the year by learning to write simple news stories for the Tiger Hi-Line. The concepts of objectivity, clarity and conciseness, introduced here, are basic for all other writing experiences in the course.

When students master the simple news story, they proceed to more complex types of writing experiences--features, sports, editorials, columns, reviews, and so on.

Photography, makeup and advertising are studied later. Students learn to write headlines, to lay out pages and to make and sell advertising for the school newspaper.

Later in the course, students are permitted to specialize in the areas that interest them most. Editors for the publication are chosen from the Journalism I class early in the second semester, and students participate in the selection process.

Throughout the year students participate in the publication of the weekly Tiger Hi-Line. Students are responsible for all aspects of its production.

JOURNALISM I & II

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PERIODICALS

The Des Moines Register.

Editor and Publisher.

Quill and Scroll.

Scholastic Editor.

## YEARBOOK

The goal of this course is two-fold: one is to learn about yearbook publication and the other is to provide time during the school day to work on yearbook projects. The main goal of the yearbook class will be to produce the school yearbook, the Tiger. A textbook is used since much study of organization and production must be done before actual work can begin. This course will involve some work outside of class time, also. Approval of instructor is necessary before enrolling in the class.

## TENTH GRADE ENGLISH

Sophomore English provides abundant writing, speaking, thinking, and listening experiences in a literature centered curriculum. Differing from the ninth grade program, literature this year is approached by types, i. e., short stories, non-fiction, drama, poetry, biography and novels. Stressed in the study of each are issues such as the evolution, structure, appeal and purpose of that type. The study of individual selections brings out such things as theme, tone, mood, style and symbolism. Various other activities such as small group reading and discussion, individual projects, panel discussions and oral reports are also used. Major readings for class study include A Separate Peace, The Bridge at San Luis Rey, and Julius Caesar. Important to the study of all literature is the development of library skills, reading skills, and the skills of intelligigently conversing with one another.

Writing experiences this year are varied. They include textbook lessons in organization and expression, creative assignments, literature based themes, and essay tests. Emphasis is placed on individualization in writing instruction. Opportunities are provided for students to practice their writing in class while the instructor makes himself available for assistance. Some sophomores may elect courses from the Non-graded curriculum if they have approval from their counselor, teacher, and the administration.

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# SOPHOMORE ENGLISH

## COURSE ACTIVITIES

I. Language study

A. Introduction to semantics

1. Problems of word meanings
2. Connotations and word references
3. Classifying, giving things names, close-mindedness
4. Bias words, favorable and unfavorable words
5. Metaphorical extensions of words

B. Diction and style of language

1. Word clues to geography, occupation, education, personality, intention
2. Audience considerations
3. Jargon and technical language
4. Circumlocution and euphemisms
5. Cliches, slang, colloquialisms, formal language

C. Dialects in the United States

1. Definition of dialect
2. Qualities of differences between dialects
3. Samples of American dialects

    a. New England
    b. Midwestern
    c. Southern
    d. Yiddish
    e. Kentuckian
    f. Pidgin
    g. British
    h. Pennsylvania Dutch

D. Mass Media

1. Philosophies about the media
2. Various forms of media, their respective purposes
3. Movies, television, newspapers, radio, magazines

II. Composition study

A. The rhetoric, or art, or writing the sentence

1. Grammatical structures and their effect on communication
2. Choosing effective sentence orders

a. Natural order
b. Inversions
c. Verb-voice and order
d. Loose, periodic, and balanced sentences

3. Appropriate diction-Note similarities and differences with Unit B, Language

a. Tone
b. Audience considerations
c. Exactness in word choice
d. Colloquialism, connotations, figurative language

4. Choosing effective modification structures
5. Striving for a prose style and rhythm

B. The rhetoric, or art, or writing the paragraph

1. Paragraph unity
2. Basic materials of paragraph development

a. Detail
b. Reason
c. Illustration and example

3. Paragraph coherence

a. Order
b. Transitional expressions
c. Transitions between paragraphs
d. Point of view

4. Complex methods of paragraph development

a. Definition
b. Comparisons
c. Contrasts
d. Analogies

5. The Writer's point of view toward his material

C. Additional writing during the year based on literature/chosen at teacher's discretion.

III. Literature units

A. Study of literature types

1. Short stories
2. The essay
3. Biography
4. Poetry
5. Drama
6. The novel

a. The Bridge of San Luis Rey
b. A Separate Peace
c. To Kill A Mockingbird

B. Study of literature themes

1. "Brief Encounters"
   Major work: Portrait of Jennie
2. "Crosscurrents"
   Major work: The Diary of Anne Frank
3. "Private Moods"
   Poetry
4. "Dreams of Men"
   Major work: Julius Caesar
5. "People Under Pressure"
   Major work: The Pearl
6. "Untraveled Worlds"
   Major work: Wind, Sand, and Stars

C. Individualized Reading

D. Independent Reading/study projects

TENTH GRADE ENGLISH

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